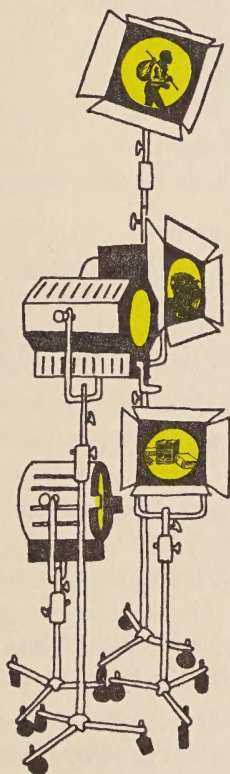


The Book Club of California
**Quarterly
News-Letter**

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THE BOOK CLUB OF CALIFORNIA, founded in 1912, is a non-profit organization of book lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 1,000 members, excluding Student members with proof of student status. When vacancies exist, membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$55; Sustaining \$75; Patron \$150; and Student \$25.

All members receive the *Quarterly News-Letter* and, excepting Student members, the current Keepsake. All members have the privilege, but not the obligation, of buying Club publications, which are limited, as a rule, to one copy per member. All members may purchase extra copies of Keepsakes or *News-Letters*, when available. Membership dues (less \$10 for Student members and \$17.50 in the other membership categories) and donations, including books, are deductible in accordance with the Internal Revenue Code.

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Archy Lee and Hollywood

by Rudolph M. Lapp

IT IS THIRTY YEARS since I wrote *Archy Lee* for the Book Club, so I almost forgot that I once had Hollywood fantasies about his story. I saw Lavar Burton of *Roots* as Archy, Gregory Peck as the courageous Southern-born United States Marshall or as Colonel Edward D. Baker, the brilliant lawyer, both of whom played a part in freeing Archy Lee. But it was all fantasy until a tall, nice-looking black student, a member of my black history class at the College of San Mateo, approached me after class to tell me something of which he was proud: Sammy Davis, Jr., was doing a show at the Circle Star Theater, and my student was his chauffeur as long as Davis's show lasted in nearby Belmont. That was something to make a young black man proud, and I was happy for him.

A few days later my student told me that he would like to introduce me, his teacher, to Sammy Davis, Jr., his employer. I had a moment when I was not quite sure how to deal with this. (What do I talk about during intermission with this famous performer?) I knew of the "rat pack," but my contacts with this theater and movie world were nil! And then I thought of *Archy Lee*.

Fantasy began to take leaps and bounds. I cast Davis as one of the dockside leaders of the black community of San Francisco. But I still had to meet Davis; I

suspect that the meeting had as its primary purpose my student's wish to prove to Davis that he really was a college student.

So I went to my small package of extra copies of *Archy Lee*, wrapped one carefully with a complimentary note to Davis, the great entertainer, dancer, singer, and, with my wife, went to the Circle Star Theater, where my student was waiting for me. During the intermission, he escorted us into the dark rooms at the back of the theater, where Davis waited in his dressing room to complete the formality of a polite "hello" to the teacher of his young employee. We shook hands and both uttered some totally forgettable amiable words. I handed him the nicely packaged *Archy Lee* and said something cosmically banal such as, "I hope you find it interesting." Davis returned to do the rest of his show, we returned home, and this rounded out one of my more memorable non-events.

A week or so later I asked my student if his famous employer had said anything about the book. The lad replied in the negative. But a few days after that, he caught me for a moment after class and reported brightly that he had seen the book on a table in Davis's room at the hotel, and it looked as though he might be reading it. End of fantasy phase one.

Fantasy phase two would not involve a moment of empty glamour but was, in retrospect, a touch bizarre. Eight years of graduate student life in Berkeley had given us a range of acquaintances and friends that really embraced a wide spectrum of types. If you know Berkeley after World War II, you know the possibilities. So it is not surprising that we became acquainted with a realtor who was a left-winger in his politics. At some social gathering in Berkeley after *Archy Lee* was published, I must have mentioned the book and my belief that it had the makings of a good movie script. At the same time I mentioned that I had neither the time nor the skill to produce a script. The radical realtor apparently made a mental note of this. Some weeks later I received a telephone call from him, and he told me that he might have some ideas for me about *Archy Lee*. He said he was acquainted with a Hollywood screenwriter to whom he had already spoken about the book. He also told me that this man was a member of the McCarthy-era blacklisted screenwriters of Hollywood. Abraham Polonsky was the script writer of *Body and Soul*, which starred John Garfield.

We met Polonsky for an evening coffee in his Palo Alto apartment, and his wife was present. So there we were, quietly seated and looking at a conservatively dressed middle-aged couple who were quite solemn. Polonsky was pleasant and

a bit avuncular. I was struck by the contrast between this couple and their inconspicuous appearance and the uniformly conspicuous and often outlandish individualistic appearances of the radicals who were numerous in the Bay Area in the sixties. Of course, the latter group were much younger.

Polonsky had read *Archy Lee* and was impressed by the story, but told me that for a movie script, it needed years of work. He showed no interest in doing the writing himself and offered no other talented writer's name as a possible writer. The evening soon ended as quietly and solemnly as it had begun. *Archy Lee* was still at square one. A tape of our conversation would have put the House Un-American Activities Committee to sleep.

From an entirely unexpected direction, *Archy Lee* did get noticed as a possible movie story. The good people of the Pacific Book Auction in San Francisco issue frequent auction catalogues rich with Californiana. From time to time the productions of The Book Club of California appear in these attractive catalogues. Among them occasionally appears a copy of *Archy Lee*. In the catalogue of September 28, 1998, the description of *Archy Lee* concluded with the comment, "It seems odd that a movie, or at least a mini-series, has not been made from this tale."

RUDOLPH M. LAPP

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The Karpeles Manuscript Library

by Allan L. Smith

THE KARPELES MANUSCRIPT LIBRARY is a non-profit organization which is “dedicated to the preservation of the original writings of the great authors, scientists, philosophers, sovereigns, and leaders from all periods of world history.” The collection contains over a million documents, most of which are handwritten manuscripts, but also includes some printed matter and typewritten, signed letters. The library is strongest in American history and literature, European history, and science. There is a large California archive, including documents relating to the exploration of the Pacific coast, the founding of California, and the Mission period.

The Library operates six museums for the general public, located in Santa Barbara, California; Tacoma, Washington; Jacksonville, Florida; Duluth, Minnesota; Charleston, South Carolina; and Buffalo, New York. Each of these locations features an exhibit of about twenty-five documents focusing on a particular topic, plus additional documents from the collection chosen for their special interest. The shows rotate among the museums, and new shows are added frequently. All of these exhibits are open daily and no admission is charged. A seventh site, in Montecito, California, provides a facility in which scholars may study any of the documents in the collection.

The Santa Barbara museum, in the heart of the downtown area, is housed in a building with a classical stone facade. It was originally built in the early twentieth century as a funeral parlor. It later served as a dance hall before it was converted to its present use as a museum. The exhibit space is commodious – about ten thousand square feet; there are high ceilings and handsome hardwood floors. The exhibits are well lit, tastefully displayed, and informatively annotated. When I visited in September, 1999, the featured documents related to the beginnings of the American Civil War. These documents included two leaves (only seven are known to exist) of the original manuscript of *Uncle Tom's Cabin*. Harriet Beecher Stowe's corrections are clearly visible. Also on display was a letter in which Jefferson Davis

discusses the formation of the Confederate States. The Confederate States' "master plan" for the war was exhibited, as well as a United States congressional resolution declaring its determination to maintain the integrity of the Union. Although the Civil War material was interesting, I found some of the unrelated "extras" to be even more exciting. There was a letter, handwritten by Helen Keller, in which she explains how blind people learn to write. Her writing was clearer than that of any person in the show! The only printed document was a papal bull announcing the excommunication of Elizabeth I. This large Latin broadside, dated 1570, was responsible for worsening the already difficult relations between Protestants and Roman Catholics in sixteenth-century England. To dispel any doubt that the Queen could read it, one of her official letters in Latin was included in the exhibit, along with one written in English. I was absolutely fascinated by the fact that Elizabeth's handwriting in Latin was very different from her English handwriting. Finally, Beethoven's original manuscript of the *Emperor Concerto* was on display. It was completely illegible!

A partial list of previous shows illustrates the breadth of the Karpeles holdings. *Great Moments in Medical History* included documents by Louis Pasteur on rabies, William Harvey on the circulation of the blood, Edward Jenner on vaccination, and Clara Barton announcing the formation of the American Red Cross. *Man's Inhumanity to Man* featured letters by Susan B. Anthony, Clarence Darrow, Abraham Lincoln, and George Washington. This show included the proclamation by which King James II granted religious freedom to the colony of Rhode Island. (Ironically, James lost his throne largely because of religious intolerance in his own country.) The exhibition entitled *The Theory of Evolution* would have been of great interest to biologists. It contained correspondence between Alfred Wallace and Charles Darwin, who were actually co-discoverers of the theory of evolution. Wallace was about to publish when Darwin asked if he (Darwin) could be allowed to have precedence of publication since he had been collecting data for so many years. At first Wallace demurred, but he did agree to publish jointly with Darwin; however, the initial public reaction was so upsetting to Wallace that he later allowed Darwin to take sole "credit" for the theory. All of the documents in these exhibits can be made available for examination and study by qualified scholars.

During one of my visits to the Santa Barbara facility, I saw a casually dressed man adjusting the documents in one of the cases. Thinking that he was one of the employees or perhaps a curator, I asked him how they managed to keep the light

level so high without damaging the documents. He was very friendly and helpful. He explained that special filters of acrylic and lexan polycarbonate had been placed in front of the bulbs to attenuate the damaging ultraviolet rays. He then removed the door of the case he was working on and showed me the two layers of protective glass, which are designed to stop both harmful light rays and bullets. To my great surprise, he introduced himself as "Dave" Karpeles. Mr. Karpeles's enthusiasm for the museums and their collections was contagious. He was happy to discuss his own personal history as well as that of the Karpeles Foundation.

David Karpeles was born in 1936 in Santa Barbara, but his family soon moved to Duluth, Minnesota, where he was raised. His father was a milkman. He earned his B.A. at the University of Minnesota. After returning to California, he obtained an M.A. in mathematics at San Diego State. At various times, he worked for the Rand Company, taught mathematics, and completed all of the required course work for his PhD. As a sideline, he began to invest in real estate in Santa Barbara. The investments prospered, and before long Mr. Karpeles was the full-time manager of his own very successful real estate portfolio. While visiting the Huntington Library with his family, he was surprised and delighted to see that his young children were fascinated by some of the manuscripts. They saw what Thomas Jefferson's handwriting was like and how he made corrections to his compositions. Mr. Karpeles realized that original manuscripts could be used to interest children (and adults too) in their cultural heritage and history. He began collecting manuscripts in earnest and created the non-profit Karpeles Foundation, which now holds the documents and museums. In 1983, the first museum was opened in a mansion designed by Julia Morgan in Montecito, California. This museum is now open only to scholars. By 1996, Mr. Karpeles had opened the last of the seven museums. The foundation maintains a commitment to children. The exhibits are designed so that they may be understood by a fifth grader. In addition, the Karpeles Library prepares special exhibits for children and sends out "mini-exhibits" to schools throughout the United States.

Dave Karpeles is happy to talk to anyone seriously interested in the collection. His home telephone number is listed—he wants to be found! The Karpeles Library does not make a catalogue of its holding available to the public; however, collectors and scholars may call (805) 969-7660 in Montecito, California, to discuss their needs and arrange appointments for visits. The public exhibits in the other six buildings are open daily and no appointment is necessary.

ALLAN L. SMITH



Ten Commandments for Book Collectors

by George H. Tweney

In 1990, Book Club of California member George H. Tweney was President of the Book Club of Washington (he lives in Seattle) and introduced for that estimable organization Ten Commandments for Book Collectors, which we reprint here with his permission. Mr. Tweney's original edition of 150 was printed at the Sagebrush Press, Morongo Valley, California.

I WAS SPENDING AN IDLE HOUR OR TWO recently rummaging through some files of book dealers' catalogues that I have collected, when I came across one issued by my friend the late Jack Potter, eminent first edition dealer of Chicago, in the Spring of 1949.

It is a simple four-page list done in the offset techniques of fifty years ago, into which Jack had crammed 138 first editions of well-known authors, arranged alphabetically by author. In spite of this listing, he devoted a page and a half to these ten commandments for book collectors. I have seen similar lists in my fifty-plus years of collecting and book dealing, so I don't think these commandments were original with Jack. But I do feel they are interesting, and as pertinent today as they were fifty years ago.

I am glad to present them herewith for the enjoyment and possible edification of members of the Book Club of Washington.

Ten Commandments for Book Collectors

One Collect books you have enjoyed reading, and refuse to be stampeded into buying titles which don't interest you. As a general rule, unless you are collecting *all* of an author's works, don't buy any books you haven't already read and like well enough to add to your library. **Two** Know where you're going. Have a definite plan in mind so that your expanding collection will conform to some sort of pattern. A shapeless library of first editions may be filled with prize titles, but it lacks continuity if there has been no method in its acquisition. **Three** Have a pretty good idea of what you can afford to spend annually and let your bookseller know your limitations as well as your expectations. Confide in him with complete frankness. He will have a pretty good idea of your budget anyway, so let him know the probable extent of your book buying means. It will help him serve you.

You may find yourself spending more than you expected because choice items occasionally turn up which you feel you simply must have. Nevertheless, it is an excellent policy to have a budget. It will permit you to add books to your collection throughout the year and prevent you from exhausting your annual book allowance in just a few weeks. **Four** Just as you will not expect to pay \$100 for a \$35 book, so you must not expect to buy a \$100 book for \$35. **Five** Better by far to have a small library of choice titles in fine condition than to have a whole houseful of cripples. *Buy fine copies only of the books you add to your collection.* They are much more satisfying to own, and if carefully chosen, will retain their value.

Bear in mind though, that some books are so scarce as to be desirable in any condition, and others so old that fair or good condition is the most that can reasonably be expected. **Six** Avoid stopgaps. Unless the book is so scarce as to virtually preclude any chance of acquiring it in the near future, do not buy an inferior copy while waiting for a fine one to show up. The stopgap is an eyesore and will have very little trade-in value when the fine copy does come along. If a title must be represented in your collection and a fine copy would be absolutely beyond

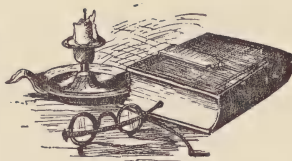
your means, take a poorer one rather than none at all. **¶ Seven ¶** Add a few “books about books” to your library. They make enjoyable, instructive reading. You will learn a good deal from the experiences and mistakes of others.

But do not allow yourself to be frightened by the fabulous anecdotes in these books regarding the building of the writer’s library. Many of the most useful and provocative books about books were written by wealthy men, and their accounts will seem to make book collecting a sport of kings. You will find you can have as much fun putting your collection together as they had, just as the man who shoots in the nineties enjoys his golf quite as much as the man who consistently breaks par.

Remember that many of the finest collections of today were begun on a modest scale by men of limited means. **¶ Eight ¶** Ally yourself with an intelligent, reputable bookseller. He will be able to give you sound advice in a thousand matters, and you will receive the benefit of his years of experience. He will advise you when a title you want is coming up at auction and will negotiate your bid. You may place complete confidence in his bibliographical knowledge, a consideration you will come to appreciate more and more as you get into older books and books where disputed points of issue are often obscure. **¶ Nine ¶** If there is no bookseller in your vicinity who specializes in first editions, or books in your areas of interest, get in touch with dealers in nearby cities. Eventually you will be receiving catalogues from all over the world. Many collectors, so situated that they get to the large cities only at infrequent intervals, have put together fine libraries almost entirely by mail. The advantages of a favorable location are self-evident, but the handicap of being far removed from a city is by no means insurmountable. And when the opportunity arises to visit the city of your bookseller you will find it an exciting experience. **¶ Ten ¶** You will find there is a lot more to building your collection of first editions than the proud contemplation of your library shelves. In the office of your bookseller you will meet other bibliophiles with interests similar to your own, and much of the pleasure you derive from book collecting will come from discussing and comparing and trading books with your dealer and the collectors who visit his office.

Without the stimulation of such friendships your book collecting is incomplete. The way of the aloof collector is a lonely one, devoid of the pleasant contacts and warm fraternal associations which so greatly enhance the enjoyment of this ancient practice of book collecting.

Good luck, and good hunting!



~ Reviews

Lights and Shades in San Francisco. By B. E. Lloyd. Berkeley Hills Books, Berkeley, California. 523 pages. \$45

Gary Kurutz's recent, and splendid, Gold Rush bibliography proved beyond a shadowy doubt that an astonishing number of well-written books of Californiana were published in the years immediately following '49. Franklin Walker's regional classic, *San Francisco's Literary Frontier*, pointed out how Bay Area Literature, with a capital "L," picked up speed in the 1860s with works by the likes of Mark Twain and Bret Harte.

But it is necessary to hunt more diligently through the output of presses of the period 1870–1880 to find works of merit. The decade, which featured a harsh depression, the Panic of 1873, has, justly, been called the Discontented 70s. And, unlike the romantic gold-seeking of the 1850s, the obsessive greed of the Gilded Age (as Twain and William Dean Howells called the nation's Civil War hang-over of venality) seemed to almost smother all nine Muses, including Clio.

But a few 1870s titles of Californiana stand out, as the *Annals of San Francisco* did in the 1850s and John Hittell's *Resources of California* in the 1860s. One is Hittell's *A History of San Francisco* (1878) and another is Benjamin Lloyd's microscopic examination of 'Frisco in 1876.

By the Centennial Year of 1876, the rip-roaring seaport of El Dorado had metamorphosed into an upstart city, indeed a small metropolis. It was now almost as storied as Dickensian London, and Lloyd sought out those stories from posh Nob Hill and South Park to the Embarcadero, Barbary Coast, and dank alleyways of Chinatown. He found a definite dark side to the bright Golden Gate city of wealth, fine hotels and restaurants, theater, music and art, including photography. Hence his poetic title.

There was corruption in a City Hall of ornate facade but ramshackle interior architecture. Prostitution was not a cottage industry but Big Business, especially in Chinatown. There was enough violence for the town to enter new words into the dictionary, such as "hoodlums," 'Frisco's special brand of street hooligans; "shang-

haing” for the kidnaping of merchant seamen; and “hatchet men” for the so-called soldiers of the warring tongs of *Dupont Gai* (Grant Avenue). Other terms, such as “sandlotters” for Denis Kearney’s radical labor agitators, did not quite “make the cut” with Noah Webster.

Lloyd’s book is a hybrid, a balance of history and “description and travel,” to employ the term that librarians use to indicate books that are broader than bare-bones guidebooks. Thus, as Gary Kurutz suggests in a fine, though brief, introduction, *Lights and Shades* could be shelved as History or Travel Literature, but hardly as a *vade mecum* or tourist guide.

Readers who joined hysterical C. Little and associates (Henny Penny and Goosey Poosey? – spelling not guaranteed) some years ago, as the sky did appear to be collapsing in on local publication of regional history, can take heart from the appearance of this volume.

True, Howell-North is long gone, a hazy memory; Tioga and Western Tanager are no longer with us; and Presidio Press has withdrawn from Western history to focus narrowly on *Wehrmacht* side-cars and similar militaria. But, besides occasional titles from U.C. and Stanford Presses, Chronicle Books and Celestial Arts, we are now getting more and more good books of Californiana from Windgate, Scottwall, Heyday, Londonborn, Great West, and now Berkeley Hills.

The latter recently reprinted the *Annals of San Francisco* with an introduction by Herb García of the Society of California Pioneers. Gary Kurutz’s *Lights and Shades* precedes the first reprint, ever, of Hittell’s San Francisco history as well as yet another edition of *Annals*, this one a paperback; both titles from Berkeley Hills Books.

Indeed, things are looking up (take note, C. Little!) for this particular centennial and millennial.

RICHARD H. DILLON

Hawaiian National Bibliography 1780–1900. Volume I, 1780–1830. Edited and Annotated by David W. Forbes. University of Hawai’i Press in Association with Hordern House, Sydney. Honolulu, 1999. 527 pages. \$100. Hardcover.

Printing was introduced into the Hawaiian Islands in 1822 with the establishment in Oahu of the Mission Press. In 1823 the first book appeared, a hymnal in the Hawaiian language. Over the following years a program at the Press for the printing of material in Hawaiian as well as in English slowly evolved. So, why is 1780 the

beginning date of this work? Because it is a subject, not a geographically limited imprint bibliography. The first significant (?) printed reference to the Islands appeared that year in, of all places, a German language periodical published in Berlin. Many works followed in rapid succession, inspired initially by Captain James Cook's discovery of the Islands during his third and final voyage of exploration and, it must be said, by the circumstances of his violent death at the hands of irate Hawaiians. This journey, *A Voyage to the Pacific Ocean* (London, first edition, 1784), became a best-seller and appeared in several later editions and translations. The demand for information, both popular and scientific, about the Islands persisted throughout the entire period covered by this bibliography. The introduction of Christian missions and the establishment of the Mission Press at a later date added another very different dimension to this picture.

The material described here includes periodicals, newspapers, ephemera, and books, the latter ranging from deluxe editions issued by the leading presses of London and Paris, to the primitive efforts of the Mission Press. In treating this material, the compiler, David W. Forbes, has selected a level of bibliographical description more detailed than that employed in checklists and most imprint bibliographies but one that stops short of the methods advanced in Fredson Bowers's *Principles of Bibliographical Description*. Forbes pleads that the scope of his bibliography renders such full descriptions unwarranted. He does provide format statements based, he says, upon the number of leaves in a gathering, but without collational formulas. Measurements of height and width are in centimeters, and the location of an uncut or at least the tallest copy of each book, which he labels the "ideal copy," is noted. He gives full title-page transcriptions (but only for volume one of a multi-volume work), but these are not in quasi-facsimile. It is stated that the definitive account of the number of plates, charts, and maps is also provided. One might wish for more information on the illustrators and engravers. In preparing his descriptions, Forbes has cast a wide net, examining copies of the material in thirty libraries "from Australia to London." He also provides NUC location for copies he has not personally examined. Citation numbers in the standard reference sources are also given.

The annotations are a model of detail. Some examples: Full historical background is provided for the voyages of exploration; newspaper notices of events surrounding the publication of new books are given, when possible, as is information pertaining to the actual terms and methods of publication of the material. In his

descriptions of the publications of the Mission Press, Forbes quotes extensively from such primary sources as the *Journal of the Sandwich Islands Mission*.

There are errors of omission and commission: some missing diacritics; some inaccurate title-page transcriptions; some serious misspellings (is the use of *sic* in order?); and some problems in the index, including wrong entry number attribution and some entries not indexed. And there is the unexplained use of quotations marks around some entries.

This is an impressive publication: ambitious in concept and competent in execution. In its detail it can be numbered among the most useful of the state bibliographies now available. It is handsomely designed and well constructed. Two-color printing is employed, with main entries and marginal entry numbers in red. There are thirty facsimile illustrations. The book is printed on acid-free paper, and the binding is sturdy—it will withstand heavy wear, unlike so many hard-bound books published today. Book Club member Forbes's interest in Hawaiiana is well documented, and we remember with pleasure James Gay Sawkins's *A Pictorial Tour of Hawaii 1850–1852, Watercolors, Paintings & Drawings* (Club publication number 197, 1991) which Forbes edited and for which he provided a biographical account of Sawkins and which is elegantly designed by Jack Werner Stauffacher.

ROBERT D. HARLAN

The Book On The Bookshelf by Henry Petroski. Alfred Knopf, Inc., New York, 1999. 2,990 pages. \$26.00

Henry Petroski is a professor of both Civil Engineering and History at Duke University. He has written a number of books for educated general readers, in which he covers topics related to engineering in an informative and entertaining manner. Petroski's earlier work includes *Engineers of Dreams*, about building bridges, and *Pencil*, which covers almost every conceivable aspect of the pencil. *The Book On The Bookshelf* discusses an object that all collectors must own, use daily, and never seem to have enough of. It is a delightful romp through the history of bookshelves, their development in private and public libraries, and the eternal problem of where to put all those books. The *double entendre* in the title hints at the playful tone of the book itself.

In medieval times books were costly and difficult to obtain, so that most individuals or monasteries had relatively few of them. They were usually kept in locked

chests for safety. Later it was found more convenient to store books in locked cabinets or armaria (singular: armarium). A cabinet or shelf that contained books was also called a “press.” (The word is derived from a Middle English term for “crowded conditions,” suggesting that finding space for one’s books is not a new problem.) Books were generally placed flat on the shelves and not stacked, so that the decorated covers would not rub against each other. As the Renaissance approached, books and the ability to read them became more common. Monasteries often needed a number of locked armaria, but this proved inconvenient and wasteful of space. In order to make books both secure and easily available for study and consultation, early libraries chained them to long sloping desks or lecterns. Readers either stood or sat in front of their books. The lecterns had to be located where natural light was available, since a chained book could not be taken to a window. As lecterns multiplied, it was found that placing them back to back would save space. Two readers thus faced each other across their books. The best light was obtained when the long double lecterns were perpendicular to the windows; new library construction took this into account.



When printing multiplied the number of books still further, a point was reached when all of the desks were filled with chained books. Additional books could be chained on a shelf mounted beneath or above the desks. They were placed on their sides, so that consulting one of these books required changing its place with one of the books on the desk. By the sixteenth century books had become still more numerous and the shelves had multiplied to the point where the desk was reduced to a mere appendage of the shelf. Books were shelved vertically, just as they are now, because if books were stacked, chains would eventually become tangled. Since the chains had to be attached to the fore-edge, books were shelved fore-edge out. As more editions were produced and books became cheaper, chaining became

unnecessary. The new library of St. John's College, Cambridge, built in 1620, looked much like our modern libraries. Tall bookcases without lecterns attached were set perpendicular to the walls, one between each window. Books were shelved spine out and could be removed to be consulted at tables.

The perennial problem of libraries has always been where to put the shelves that are needed to hold their ever-increasing stock of books. The library built by Philip II near Madrid in 1584 attempted to solve the space problem by its own massive size. The main room was 212 feet long and thirty-five feet wide. The nine-foot-tall bookcases were placed against the walls. The Biblioteca Ambrosiana of Madrid, built in the early seventeenth century, made improved use of vertical space. Its thirteen-foot-high bookcases were topped by a mezzanine containing a walkway and additional bookcases eight feet six inches high. Bookcases were still placed around the walls. The Duke Humphrey Library, which formed the nucleus of the Bodleian Library at Oxford, made much better use of its floor space by placing shelves at right angles to the walls, rather than against them. As Bodley's collection expanded, the library added more rooms, until it was finally necessary to open a new

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library in 1940. The British Museum Library, completed in 1857, stored books in "stacks" of a revolutionary new design. A strong cast-iron framework supported each stack of from two to four levels or stories of bookcases. The bookcases were placed seven feet apart, and light from the glass roof reached the lower levels through grate-like floors. When the collection had filled the stacks, new books were accommodated in sliding shelves that were installed in the wide aisles. These too eventually filled, and the Library was forced to move to new quarters. With the advent of strong steel construction and artificial light, modern libraries can pack more shelves into a given volume of stacks, but it is not clear that the problem of where to put the new books has been solved. If history repeats itself, the size of the average library collection will double every sixteen years!

The Book On The Bookshelf includes many fascinating "asides" dealing with such book-related subjects as bookends, study carrels, and shelf sag. (Did you know that doubling the length of a loaded shelf will increase the sag sixteen-fold?) Bibliophiles will find Petroski's book to be both interesting and entertaining – in fact, many will find it hard to put down. It is not a scholarly study itself, but the bibliography should help interested readers to pursue the subject more deeply. There are numerous illustrations that are both well chosen and helpful.

ALLAN L. SMITH

From the Bennett Brothers partnership of Inglewood, New Zealand, comes a truly spectacular new book, *A Collection of Native New Zealand Birds*. This tour de force is sheathed in a notable calfskin quarter-binding over 3/8 inch oiled straight-grain native hardwood cover boards. The text, set in Sabon roman and italic and highlighted with red accents, is printed in a mixture of offset and letterpress on 216 gm Teton warm white archival stock with forest green end papers.

The exquisite illustrations have been printed from metal plates, blind stamped deeply into the heavy stock, thereby achieving a crisp, embossed effect that is most unusual. There are 120 pages plus title and end sheets. Overall measurements are 9½" x 8 x 1⅝", and the edition consists of 160 copies at U.S. \$695.00, plus freight.

My only reservations concern the lack of color descriptions; in fact, the minimal text leaves one wondering if this is not Audubon in black and white, without a clue as to whether we are looking at the exotic or the drab. Copy No. 55 is available (for a limited time) for examination and/or purchase at the Club.

DONALD R. FLEMING



~ Gifts & Acquisitions

The Book Club has just purchased *A Century for the Century*, by Martin Hutner and Jerry Kelly, published by The Grolier Club. This is one of those compilations which by their very nature are subject to great argument. The selection of the one hundred "best" books is a daunting chore, and here the selectors have done a remarkable job. They have included things one might expect, like the Doves Press Bible or the Nonesuch Press Shakespeare. They also include seminal works such as Jan Tschichold's *Typographische Gestaltung* and Stanley Morison's *John Bell*. While I and everyone else will have quibbles about the selections, the overall assortment includes both the expected and the unexpected, and thus is a joy; this nicely produced book is a good addition to the library. The exhibit itself, at The Grolier Club in the autumn of 1999, must have been a delight.

* * *

The Club thanks printer Peter Koch for a copy of his latest work, *The Barchas Collection at Stanford University*. This catalogue of the extensive collection in the history of science and ideas given to Stanford by Samuel I. and Cecile M. Barchas is a great addition to our general reference collection. The books described cover a range of topics, from church calendar adjustment to geology, making it a particularly useful volume. This large, handsome book, impressively designed and printed, contains many fascinating illustrations. We appreciate Peter's thoughtfulness.

* * *

The Club has recently received a gift from John Windle of his and Karma Pippin's *Thomas Frognall Dibdin: A Bibliography*, published by Oak Knoll Press of New Castle, Delaware. This is a very useful bibliography of that remarkable English reverend's works. The authors describe the various states of Dibdin's works – the

volume will be helpful and easily used by those who need bibliographical information on variations such as large paper copies, subscribers' copies, and the like.

Thank you, John, for the addition to the Club's library of a book sure to be useful to many collectors and so nicely produced.

BARBARA JANE LAND

From the Center for the Book at Mills College, Oakland, we have received Drew Sparks and Sally Kellerman's *A Salon at Larkmead*. This substantial and handsome volume was designed and printed, in two colors, by Peter Rutledge Koch of Berkeley in an edition of two hundred and fifty copies. The many duotone photographs were produced by Phelps-Schaefer Litho-Graphics Company, and the binding was done by Peggy Gotthold of the Foolscap Bindery, Santa Cruz, using patterned paper and a very attractive golden grosgrain for the spine. A box by Arnold Martinez protects the square volume.

Larkmead, now Three Palms Vineyard, Napa Valley, was the home of Lillie Hitchcock Coit, San Francisco's famous "Firebelle." It was a bungalow on her parents' large property between St. Helena and Calistoga; Mrs. Hitchcock's own house was called "Lonely." The text of the book, ably introduced by the authors, is taken from Mrs. Hitchcock's diaries and gives a bright picture of the leisured and artistic life in California after the Civil War. House parties included the Professors Joseph and John Le Conte, Porter Garnett, Joaquin Miller, and others; the ladies were close to their wine-producing neighbors the Schrams, the Beringers, and the Krugs. They themselves essayed viticulture, not always successfully. Recipes from both Lillie Coit and her mother are included, and food and wine star in this largely festive chronicle.

The book is wonderfully illustrated and embellished with tip-ins, including a facsimile letter from Ambrose Bierce, who had been a friend of Dr. and Mrs. Hitchcock since their early days in San Francisco. As the *St. Helena Star* of 1888 put it, "Napa Valley needs not the services of a poet.... Here, nature has been so lavish in her gifts, that man can add nothing to heighten the charms nor enhance the worth of this veritable Eden." *A Salon at Larkmead* captures this quality, and we are grateful to the Mills College Center for the Book for this evocative addition to the library.

* * *

We are again indebted to Msgr. Francis J. Weber for the gift of a scholarly work from the Saint Francis Historical Society. This is *A Parochial and Institutional History of the Diocese of Oakland* by Peter Thomas Conmy. Dr. Conmy died in 1996, and his completed manuscript was edited and prepared for publication by the Club's ever-active Doyce B. Nunis, Jr. Msgr. Weber has provided a preface and bibliography. Thanks to all concerned for this interesting reference.

* * *

The opulent catalogues of Phillip J. Pirages, of McMinnville, Oregon, are not just for window-shopping. The Club's Barbara Land succumbed to temptation, and now, thanks to her generosity and that of Deke Sonnichsen, the Club's library can proudly display the Middle Hill Press edition of the *Romances of Sir Guy of Warwick, and Rembrun His Son*. I cannot better Mr. Pirages's careful description:

(Edinburgh: Printed for Private Circulation, 1840)... First Printing of this Version. Edited by W. B. D. D. Turnbull. Very appealing contemporary polished calf, covers framed with triple gilt rules and floral and foliate border, raised bands, spine very attractively gilt in compartments featuring floral centerpieces with filigree designs in corners, mahogany morocco label, elaborately gilt decorated turn-ins, marbled endpapers, top edge gilt, others untrimmed. Frontispiece by C. K. Sharpe and one other plate. Bookplates of Sir Henry Hope Edwardes (his collection of fine manuscripts and early printed books sold at Christie's on 20 May 1901) and Henry J. B. Clements....

Joints somewhat flaked, small area of discoloration on front cover, a few small abrasions, but the very pretty binding still entirely sound, quite bright, and generally well preserved. First few and last few leaves with light sprinkled foxing, otherwise fine internally, printed on good quality paper with vast margins.

This is an attractively printed and quite substantial fragment of a version of "Guy of Warwick," the popular metrical romance of the early 14th century, a poem that occupied some 7,000 lines in its original form. Our version is taken from the Auchinleck Manuscript, discovered in the cover of an old volume, subsequently edited by the well-known antiquary Turnbull (1811-63), and then privately printed at the Middle Hill Press, set up in 1822 at the house of the celebrated bibliophile Sir Thomas Phillipps (1792-1872) in Broadway, Worcestershire. The press was used to print works of antiquarian interest like the present item, as well as catalogues of the Phillipps collection, which included some 60,000 manuscripts, the largest private collection in Europe.

The volume is indeed substantial and charming, and the Gothic type of the verse is elegantly placed within those “vast margins.” The editor’s tart statement introducing the poem is engaging:

Of all the early works of fiction, Sir Guy of Warwick is one of the most ancient and popular: Mr Ellis considers it as no less certainly one of the dulllest and most tedious. Our ancestors, doubtless, thought otherwise, and M. De la Rue held a very opposite opinion. I fully concur with Mr Ellis.

The issue is drawn! But there can be no doubt that the Club’s library is the richer for this volume, and we are grateful to Barbara and Deke for its appearance here.

ANN WHIPPLE



~ Serendipity

A Happy New Year to our readers, and to spite those who would be truly accurate and begin centuries with a “1,” we say welcome to a new millennium. Our computer did not crash, only we did, in the wee hours of the morning on January 1. Of course, this is “old hat” to some BCC members. We can just hear Mike Harrison saying, “Oh, what’s the big deal? I recall when the twentieth century arrived!”

Since we all know that new centuries never produce lists of the best of the old – so few that our wife wishes never to see such lists again – we will not mention that the San Francisco *Chronicle* on Armistice Day published “The Chronicle’s Western 100 List of 20th Century Fiction.” San Francisco eccentric Richard Brautigan’s *Trout Fishing in America* ranked No. 40, and in October, his earliest and formative pieces appeared to mixed reviews as *The Edna Webster Collection of Undiscovered Writings* (Mariner, \$12).

Actually, we wish to draw attention to the question, “Where Did Great Books Come From Anyway?” On October 19, W. Bliss Carnochan of Stanford enlightened Roxburghers on list development. It seems that Sir John Lubbock popularized the idea with his “First List, as Classified by the *Pall Mall Gazette*, January 11, 1886,” and listers have been berserk ever since. The text of Carnochan’s talk appeared in the Autumn issue of *The Book Collector*.

Still, we should finish off business of the past century. Our alter-ego, "Good Noose" Chandler, sometime doth pontificate too much. We recall him (Spring 1999 QN-L) denouncing the fraud of the fakebook on Governor Layton, which centered on the implausibility of Grovenor's 1852 banking style. No one would pay gold dust for Bank of Missouri notes, fake or real, he argued. Much to our surprise, the 1879 Thompson & West History of Yuba County placed us hard by that punning water-course stopper, Yuba Dam, for on page 39 we read:

"In November [1849], a saw-mill was built on Bear river, about five miles above Johnson's Crossing, by a man named John S. Moore, a Missourian, and was known as Moore's Mill. This energetic individual was a counterfeiter, and had in his possession a large quantity of spurious Missouri bank bills. With these he paid for the building of his mill, and remunerated his employees. He established a broker's office, and exchanged his bills for gold dust with the returning miners, who were glad of an opportunity to have their heavy wealth converted into paper money.

"So well executed were these bills, that thousands of dollars of them were taken by the Missouri banks before their true character was discovered. When the real nature was found out, many miners who arrived in Missouri on their way home, thinking themselves to be rich, found that, notwithstanding the toil and dangers they had passed through, they were as poor as when they started. When Moore heard of the discovery he decamped, but was afterwards apprehended in South America, although he was never brought back to this country for trial."

Obviously, that moment of revelation in 1850 at the Bank of Missouri would have surged through the veins of the financial corpus to quarantine the sick bills on their arrival at New York harbor. The saw dust from Moore's pioneer mill became grist for A. R. Orton's mill, and hence the artful deeds of this pot-boiler. Here all analogies break down.

Little things like millenniums cannot obscure important events such as the California sesquicentennial. Manuscript curator Peter J. Blodgett presents The Huntington Library's celebratory exhibit in a splendidly illustrated (appropriately 150 appropriate items, most in color) and lively salute, *Land of Golden Dreams: California in the Gold Rush Decade, 1848-1858*. Yours for only \$14.95 paper or \$20.95 hardbound, plus the usual 8.25% tax and \$5.95 shipping; then allow your imagination to do some surface placering among that library's glorious collection.

How did that collection come to be? Let it never be said that all historical journals are dry, academic screeds. The summer 1999 issue of the *Southern California*

Quarterly carries Donald C. Dickinson's "Robert O. Schad: A Treasure of a Bookman." Beginning in the 1920s and continuing through the 1950s, Schad, as curator of rare books, built the Huntington's collection. He went on to organize exhibitions and become a founder of the Zamorano Club. "In Mr. Schad I have a treasure of a book-man," founder Henry E. Huntington wrote, "and one who will treat books right because he loves them." It is thus with a certain amount of wry [the moldy kind that produces LSD, of course] that we read an *Examiner* editorial heading on January 10, 2000: "The Library that Forgot the Books: San Francisco's New Main works as a glittering party palace, but it needs \$28 million in fixes to function as intended."

To crowd shelves, Western books are pouring off the presses. John Boessencker is out with two recollections from the University of Oklahoma Press. The first reminiscences are from shoulder-striker and brawler Dutch Charlie Duane; as one can see from his nickname, he was thoroughly Irish. Besides providing the first printing of this memoir since it appeared in the *Examiner* in 1881, Boessenecker sets the political scene that led to the rise of the 1856 Committee of Vigilance, which, as had its 1851 predecessor, booted out Duane. The second is the first reprinting of a Zamorano 80 book, Horace Bell's colorful 1881 *Reminiscences of a Ranger: Early Times in Southern California*. It and *Against the Vigilantes* are \$27.95 each.

Heading north, where time may move slower, professor Carlos Schwantes has produced *Long Day's Journey: the Steamboat and Stagecoach Era in the Northern West*. Schwantes is a wonderful story-teller, and provides pungent informational captions for this lavishly illustrated work (255 among its 408 pages). Contact the University of Washington Press, Box 60096, Seattle, WA 98145-4050, and send along \$60 plus the usual taxing additions.

Good books still Kip on coming from the Pacific Northwest. The December issue of *True West* carries a review by none other than the BCC's own Milley Award winner, Dick Dillon. In 1859, artillery second lieutenant Lawrence Kip graphically described his recent Indian campaign. Obviously the 9th Infantry's George Wright had God, or at least, Episcopal Bishop William Kip, on his side, for he emerged victorious after the battles of Four Lakes and Spokane Plain. Rather than paying \$450 for an original, check Ye Galleon Press (Box 287, Fairfield, WA 99012) for a reprint at \$22.50.

General Wright went on to command the Department of the Pacific during

the Civil War, keeping California calm and peaceful by cooling off “open mouthed traitors” on one hand, and a “rabid, hireling press” on the other. Off Crescent City on July 30, 1865, the general was aboard the steamer *Brother Jonathan*, which, unfortunately with a heavy loss of life, named Jonathan Rock. The last word on the wreck, which strips away many myths and fabrications, and the recovery of treasure is Q. David Bowers, *The Treasure Ship S.S. Brother Jonathan: Her Life and Loss, 1850–1865* (\$69.95; Bowers and Merena [Coin] Galleries, Inc. Box 1224, Wolfeboro, NH 03894-1224).

Still keeping with the gold, Brad and Brian Whitherell, *California's Best: Old West Art and Antiques* (\$89.95; Schiffer Publishing Ltd, 4880 Lower Valley Road, Atglen, PA 19310) offer a glorious view of trinkets of the upper classes. The display of gold quartz jewelry alone is worth the price.

We see by our local press that 8th graders at Stanley Middle School in Lafayette are being pressed into service so that in future years, the BCC and Roxburghe Club will have printer-members. Master printer Alan Hillesheim of Berkeley's Digger Pine Press aids them in the fine art of type-sticking. All hail this effort! However, we do not know how his press name survives in the politically correct People's Republic of Beserkley. Said pine is now the “gray” or “foothill” pine. After all, according to another of our gleanings from the press, ethno-botanists revised Willis Jepson's *Manual* in 1993 so it “shouldn't offend anyone's sensibilities.”

Alas, the famed Arion Press may not be a-rion[d] much longer. Its lease at 460 Bryant Street is up, and where do you find 10,000 square feet and \$400,000 to move thirty tons of presses, type-casting equipment, and lead type? At the Roxburghe Club show-and-tell party held in the BCC rooms on December 14, proprietor Andrew Hoyem elaborated on the long article in the *Chronicle* of October 21. The Board of Supervisors has resolved that city agencies should go easy on the press, which goes back to 1918 through the legendary Grabhorns to the almost mythical John Henry Nash, and its accompanying 1915 Mackenzie & Harris type foundry. Mayor Jerry Brown of Oakland has offered a helping hand, but nothing definite as we go to press.

Meantime, work has been pressing at the Arion Press on its huge and magnificent Lectern Bible. In press, as Hoyem spoke, was Zechariah, closing out the Old Testament except for the short book of Malachi. Then typesetting for the Apocrypha would begin. Building retrofitting has pushed the completion of press-work from April into June.

One Arion Press book that definitely will not be around much longer is the BCC's own 1982 *Edward Vischer's Drawings of the California Missions 1861–1878*. The lively pen of art historian Jeanne Van Nostrand sketched the life of Vischer (1808–1878), who arrived in California as a '49er, but as one who had sailed up and down the Pacific coast out of Acapulco for twenty years. His credits included a visit to California in 1842. As another Book Club first, his forty-four drawings appear in color. Only one copy left, going at \$150.

Just so you won't be missin' something, likewise one copy remains of Henry Chapman Ford, *An Artist Records the California Missions*, edited by Ford authority and collector Norman Neuerburg (1989; \$115). Ford (1828–1894) was a respected Chicago landscape artist who became a Santa Barbarian in 1875. Californians remember him best for his portfolio of twenty-four "Etchings of the Franciscan Missions of California" (1883). In 1893, Ford got his observations down Pat for a proposed book, *The Mission Era of California*. His impressions, unpublished until now, shed Reaghs of light among ruinous buildings. Did we mention that the QN-L's own Patrick Reagh was the printer? These remarks close out our reviews of past BCC books still in print. We expect all future issues to sell out immediately, so that we will not have to mention them—except in passing to laugh at those who did not buy copies.

Of other pressing news, while enjoying Epicurean delights, fine companionship, and half listening on December 14 Robin Heyeck has just finished a book of love poems – alas, too erotic for her to read any among staid bibliophiles – and will celebrate the twenty-fifth birthday of her press with a volume on her signature paper marbling. Bruce Washbish of Anchor & Acorn Press in Petaluma and publisher Jeffrey Miller are reprinting for the first time an anonymous 1845 narrative poem, "Redburn: Or the Schoolmaster of the Morning" – along with Jeanne Howes's scholarly essay proving it the first published work by that whale of a writer Moby-Dick, which even appeared without his pseudonym of "Herman Melville." Look for this Cadmus Edition about the time the QN-L appears. Marianne Hinckle displayed, fresh from the bindery, her fine \$49 sesquicentennial California map book for the California Map Society, while Jack Stauffacher, for his "next religious act as a printer," intends to stand at the case setting Cicero's essay on *Old Age*.

Obviously in honor of the Gold Rush Sesquicentennial, the Book Club is producing a spate of \$150 books – and will even take greenbacks rather than U. S. Gold

Coin. Out before this appears is Collin Franklin's *Exploring Japanese Books and Scrolls*. From a preview at a Publication Committee meeting, its beauty makes you almost want to choke up – but artfully, of course. Need we note that master printer Jonathan Clark of the Artichoke Press produced this work? Following close behind comes *John DePol, Illustrator*, devoted to a masterful contemporary woodblock printer. It is another Jim Wehlage masterpiece. Claudine Chalmers's splendid *Splendide Californie!* should be liberated around Bastille Day. Our spy, Stephen Maturin, reports that the author, as Marianne, will unfurl the tricolor and celebrate atop the barricades. Meantime, with *Blue at the Mizzen* and the death of author Patrick O'Brian on January 2, the curtain falls on a Napoleonic sea saga in twenty acts starring Maturin and Captain Jack Aubrey.

Of course, all members of the Book Club of California resolved on January 1, 2000, to supply the QN-L with an article.

ROBERT J. CHANDLER

* * *

David Klappholz, a member in New Jersey—readers with good memories may recall his two-part QN-L article on A. Edward Newton—called Earl Emelson's attention to an account from the *Los Angeles Times* of a sale of interest to Club members. "A vast collection" of works by William Morris was sold by former Club president Sanford L. and Helen Berger to the Huntington Library, Art Collections and Botanical Gardens in San Marino, California. The collection comprises stained glass, wallpaper, textiles, tapestries, embroidery, carpets, drawings, ceramics, and more than two thousand books. The Bergers, of Carmel, amassed over some thirty-five years what is believed to be the largest collection of Morris materials in private hands. The article details the scholarly importance of this collection of work by the founder of the Arts and Crafts movement. Morris scholar Dr. Peter Stansky admits that the acquisition will enhance the existing Arts and Crafts collection at The Huntington—but he cannot help expressing his sadness that it did not come to Stanford, where much of it was exhibited in 1974. (A similar and unforgettably exciting exhibit appeared some years later at the University Art Museum in Berkeley.)

The article details the genesis of the Bergers' collection—a Kelmscott Chaucer and, not long thereafter, the archives of Morris's businesses, from legendary San Francisco bookseller David Magee. The Bergers have, in consequence of the enor-

mous amount of material acquired, become avid researchers as well as collectors. Although they are pleased by the fact that their rich store will be available to scholars, as well as mere admirers, at The Huntington, they both rather dread the prospective void in their home. Still, they will be working with The Huntington on cataloging the collection, and, as Sandy says, "I'll recover." So, congratulations to The Huntington on this major acquisition, and to the Bergers—well, mingled congratulations and condolences.

* * *

Thanks go to Bill Misura for the 2000 calendar he sent. It features twelve bright reproductions of citrus crate labels, and we learn from it of the existence of the "Citrus Label Society." Appearing from the 1880s to the 1950s, these labels are prized now for their graphics and for the social history they delineate. For information on the Society:

William H. Misura, Jr.
Fruitridge Printing & Lithograph, Inc.
3258 Stockton Boulevard
Sacramento CA 95820
Telephone 916/452-9213

* * *

Michael Carabetta of Chronicle Books kindly sent along the Summer 1999 issue of *VoxPop*, the journal of the San Francisco Chapter of the American Institute of Graphic Arts. Among other interesting offerings is an article by Club member Alyson Storch entitled "Ephemera Philatelica." This details the history of the AIGA/SF philatelic alphabet project and presents the alphabet of stamp images together as a full set in print for the first time. These "designer" stamps make quite an array and a fascinating story. The plan is now that Chronicle Books will produce an address book using the highly imaginative images—look for it in the fall.

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Barry Cassidy would like it to be known that he has a complete set of fifty-nine volumes of Book Club keepsakes. These, in the half-leather slipcases, are available for \$2,500.00; contact him at Barry Cassidy Rare Books, 2005 T Street, Sacramento, CA 95814; fax 916/456-3908.

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News has reached us from the Arts & Crafts Press in Berkeley of a conference to be held June 14-17, 2000, in Los Angeles and Pasadena; "Facing West: The Arts and Crafts Movement from Boston to Pasadena" will consider "the movement's progression from east to west, exploring and comparing works produced in various regional centers, covering architecture and interiors, furniture, ceramics, metalwork, photography, and block prints." The conference will begin with a reception at The Blacker House, a 1907 Greene & Greene creation. Sessions at the Huntington Museum and Gardens will include Sidney Berger speaking on the influence of William Morris on American fine printers of the twentieth century and an evening reception honoring Sanford Berger (see above for an account of Mr. Berger's transfer of his Morris collection to The Huntington.) Other sessions will be held at the Los Angeles County Museum, and there will be additional open houses and studio visits. The riches of this planned symposium are beyond our scope; for more information, contact The Arts & Crafts Press, 2842 Prince Street, Berkeley, CA 94705; telephone (510) 595-1490.

Otto Schäfer

The death of Otto Schäfer on January 5, 2000, in Schweinfurt, Germany, brought to a close one of the great collecting epics of this century. Without doubt, Otto's collection of printed and illustrated books was the finest in private hands in the world. At the zenith of the collection, the library, administered by the Dr. Otto Schäfer Foundation, held 363 incunables, five block books, 3,500 illustrated books from the 18th to the 20th centuries, and the Jean Furstenberg collection of nearly 1,400 French 18th century illustrated books. He acquired the Rothman collection of 1,500 items of German literature in first editions and also collected prints, including all the known Dürer prints.

He had collected prints for many years when he decided that he would build a collection which could show the development of European graphic arts. His first purchase for the collection, in 1951, was the landmark 1493 Nuremberg Chronicle. That he was able to put together such a collection in forty years is astounding. The catalogue he had printed in 1988 for an exhibition in München, listing 188 of what he considered the high points of his collection, is a joy for any collector of fine books to read.

His San Francisco connection is that he was awarded the Sir Thomas More Medal for Book Collecting by the Gleeson Library of the University of San Francisco. From this, a long friendship developed between the Gleeson and Dr. Schäfer, cemented by cross-visits between friends in San Francisco and his family. He was also very generous to the Gleeson Library.

JEREMY C. COLE

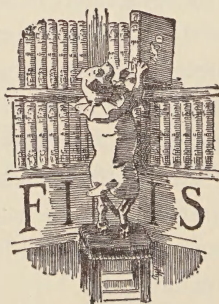
Contributors to this issue

RUDOLPH M. LAPP is emeritus professor of history at College of San Mateo and author of *Blacks in Gold Rush California* (Yale University Press, 1977).

Club member ALLAN L. SMITH is a physician and lives in Pleasanton.

Historian RICHARD H. DILLON is a frequent contributor to these pages and a stalwart of the Club's Publication Committee.

San Francisco resident DR. ROBERT D. HARLAN is professor emeritus, School of Information Management and Systems, University of California, Berkeley.



ELECTED TO MEMBERSHIP

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is available on request. Auction catalogues and prices realized are
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